

Music Warehouse  
Bedford Row and  
St. James's Street  
Piccadilly.

The  
Power of Innocence,  
A  
Favourite Ballad  
( Set to Music by )  
SIG:R GIORDANI.

Price 3s



— L O N D O N —

Printed & sold by L. Pridoe, at her Music Warehouse, 159, Strand.

Entered at Stationers' Hall, according to Act of Parliament.

## THE POWER of INNOCENCE a True Story

When first the Suptial State we prime  
We live the happy life of love,  
But when familiar charms no more  
Inspire the blis they gave before,  
Each life delighting I can lov'd  
First this then that is despis'd  
Complacence like Neglect succeeds,  
Neglect disdain and banish breeds,

\* Fear'not a pair who long time prov'd  
The joys to love and be believ'd,  
At length fell out for trifling things;  
From trifling anger mostly spring'd  
The sith to pirate for fork each Breast,  
Lover thron'd by baseless Rage possest;  
Revolv'd to part they'd merr'd no more;  
Enough' the Charlots at the door

The Marston was my Lady's own,  
St John refold to live in Town,  
Writings were drawn each morn agreed,  
Both wou'd they'd never recall the dead,  
The Charlots wait why this delay,  
The sequel shall the cause display,  
One jewel, larg the Lady bore,  
Dear pledge of joys the last to no more;

The Father's Mother's darling she,  
Now lifpid and prattled on each knee,  
St John when risng to depart,  
Turn'd to the darling of his heart,  
And say'd with a count in his eye  
Come Betsy bid Marima good by;  
The Lady Trembling unseal'd the  
Go kiss Pappa my Betsy go

"The Child shall live with me the myl'd  
The Child shall Chuse" Sir John reply'd  
Come Betsy, look'd at each by turns,  
And each the starting tears discern'd  
"My Lady ask'd with doubt and fear,  
Will you not live with me my dear,  
You shall," refold'd reply'd the Child  
And half suppos'd her tears, the simild,

Come Betsy" myl'd Sir John "you'll go,  
And live with dear Betsy I know's  
You Betsy myl'd the Lady then  
Address'd the wondring child again,  
The time to live with both is o'er,  
This day we part to meet no more,  
Christ then" here givel der Howld her breast,  
And tax' be o' not too long suppos'd,

The Child with tears and Chiding Jould  
Suppos'd Pappa displeas'd with her,  
And try'd with all her little p's, to  
To sooth her oft relenting w'll  
Derry'd the frist Pappy do,  
Love dear Marima Marima loves you  
Sobold, the source of Manly pride,  
No more his looks his Heart bety'd

The tender transports fold its way;  
They both confid'd each other's sway;  
And prompted by the somal smart,  
Misself rold to Biscall, and heart to heart  
Each clasp'd then Betsy der ind der;  
And prov'd the blis they felt before  
Ye that have palish'd for a tear,  
Give nature vret and deep it here,

And when  
I sleep, I see  
the happy life of love, but  
when I wake  
I find the charms no more, inspiring the bliss they gave before, each

left delighting left is lov'd, first thin' that is dis-approv'd, com-  
 3 6 3 6 3

pla...-cence lies, negle...-ct succ...-ed, neg-lect dif-  
 4 3 3 6 5 4 3 3 6

...-dain and ...-ha...-red beats, negle...-ct, dif-...-dain and ha...-red  
 4 3 3 6 5 4 3 3 6

f sfor. sfor. sfor.

breeds, 3-6-3-2-6 6 3

Teaeth a pair who long since presideth, In love, to love, and be in ...  
... loved, at length left out for trifling things, from trifling anger mostly sprung, from trifling anger  
... springing, the which to please he took each day, Love's throne by baseless rage possessed, resolv'd to part they'd  
... meet no more, resolv'd to part they'd meet no more, resolv'd to part they'd meet no more, resolv'd to  
... part they'd meet no more,

Recit.  
Enough the Chariot at the Door, The

T. S. 6  
A. 6  
B. 6 3 6 7 6 6 6 4 5 6

T. S. 6  
A. 6 5 4 6 6 3  
B. 6 4 5 6 3  
T. S. 6  
A. 6  
B. 6

Allegretto

Manlon was my Ladv's own, his Jew refold'd to live in Town, Writings were drawn, each  
Cause agreed, both vow'd they'd never recall the deed, both vow'd they'd never tell the deed,  
both vow'd they'd never recall the deed, The Charlotte wast, by this delay, the sequel shall the  
Cause display. One lovely girl, the lady bore, dear pledge of Jey, the tafta no  
more, dear pledge of Jey, the tafta no more.

## 6 Larghetto Affettuoso

He sa-ker's Mother's Darling the, now sleep'd and prattle on each bower, his Jou-sie who is riding to depart,

turn'd to the darling of his heart, turn'd to the darling of his heart, and cry'd with ardour in - his

eye, come M-a-ter bid Mamma good bye, go bid Mamma good bye The lady

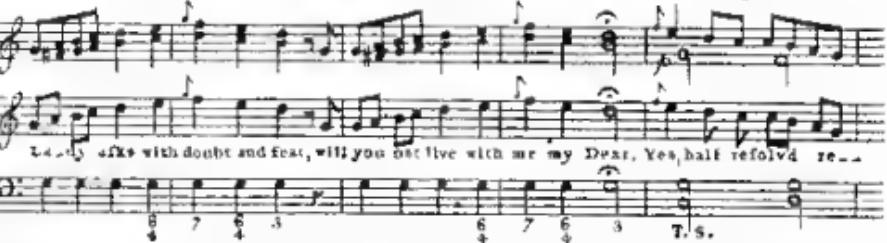
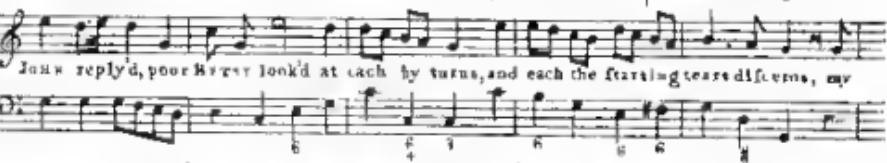
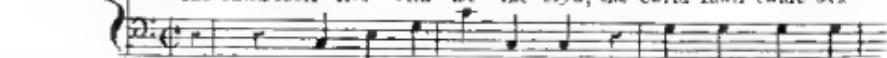
trembling an-sweid No, No, No. Go kis Pappa my BETTY go, go kis Pappa my BETTY

go, go kis Pappa my BETTY go.

7  
Andante

con moto

The Child shall live with me she cry'd, the Child shall chuse her



Yes, half refold, re - pl'd the Child, and half suppres'd her Tears the smil'd, sup -  
T. b.

pref'sd her Tears the smil'd.

Poco Andante

The Lady then address'd the wond'ring Child, the sounding Chit a - gain, the

time to live with both. It o'er this Day we part to meet no more, chuse then,

chuse then, here grief o'er flow'd her breast, smiters burst out ten long sup -

pres'd, and Tears burst too long suppreſ'd,  
 Tell me, Tell me, the Child whose Tears and Hiding join'd, suppreſ'd Pappa displeas'd on  
 kind, and try'd with all her little Skill, to sooth his oft-releenting  
 will, and try'd with all her little Skill, to sooth his oft-releenting  
 will.

Larghetto

Do, cry'd the Lisper Pappy do, Love dear Mamma, Love dear Mamma, Mamma  
 loves you, Do, cry'd the Lisper Pappy do, love dear Mamma  
 love dear Mamma, Mamma loves you, Do, cry'd the Lisper Pappy do,  
 love dear Mamma, Mamma loves you, Do, cry'd the Lisper Pappy do,  
 love dear Mamma, do Pappy do, Mamma - - loves you,

Poppy love dear Mama, love dear Mama, Mama  
- ma loves you, love dear Mama, love dear Mama  
- ma, Mama loves you, Mama loves  
you.

**Dynamic markings:**  
f (fortissimo) at the beginning of the first line.  
p (pianissimo) in the middle of the first line.  
f (fortissimo) in the middle of the second line.  
p (pianissimo) in the middle of the third line.  
f (fortissimo) at the beginning of the fourth line.  
p (pianissimo) in the middle of the fourth line.

## 12 DUE TTO

In did the source of Manly Pander  
 No more his tanks his heart

Poco Andante

transports forc'd its way, they both confess'd each other's way, and transports tender transports forc'd its way, they both confess'd each other's way, and prompted

by the social smart, Breast rush'd to Breast, and heart to heart, by the social smart, Breast rush'd to Breast, and heart, and heart to heart, Breast rush'd to breast, and heart to heart, breast rush'd to breast, and heart to heart, each

clasp'd their h'rt's o'er and o'er, and prou'd the blis's they fel' be, forz, ye that have passion for a Tear,  
 clasp'd their h'rt's o'er and o'er, and prou'd the blis's they fel' be, forz,  
 Give

Ve that have passion for a Tear give Nature vent and drop it  
 Nature vent and drop it here. Ve that have passion for a Tear give Nature vent and drop it  
 p 6 6 5 3 3 f 4 4 — 6 3 4 3

here, ye that have passion for a Tear give Nature vent and drop it here, give Nature  
 here, ye that have passion for a Tear, give Nature vent and drop it here, give Nature  
 p 6 3 6 3 4 3 6 3

vent and drop it here, and drop it here.  
 vent and drop it here, and drop it here.

f 6 3 3 — 6 — 6 3 6 7 8 3 4 4 Finis

London Feb: 12<sup>th</sup> 1783.

Recd: of Mr: John Preston the sum  
of Ten Pounds £10:00:00 on full for my  
composition, and property on an English  
Ballad, call'd The Power of Innocence.  
and by this and for this consideration  
I give up to Mr: John Preston all my  
right on the above Ballad, as the  
author of it. That: John Dyer